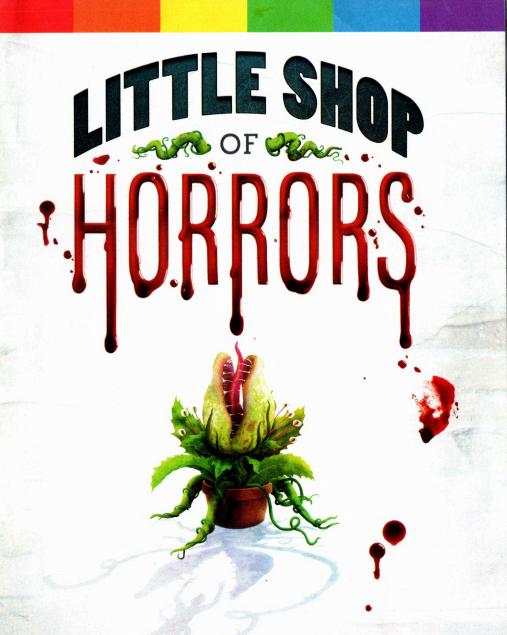
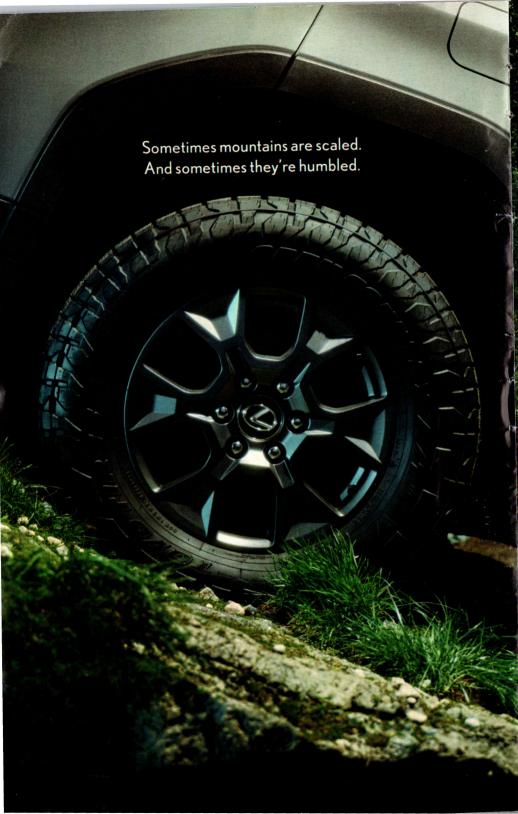
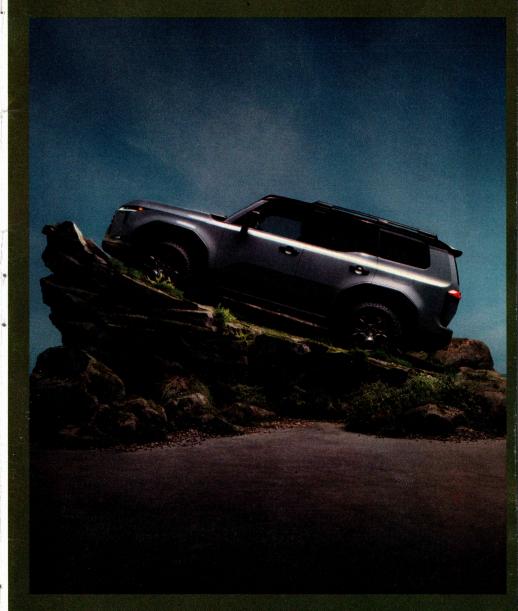
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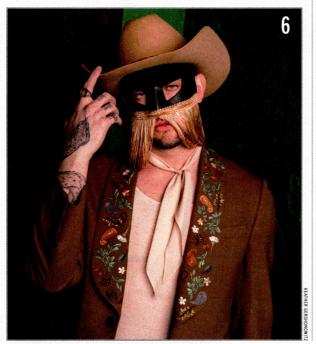
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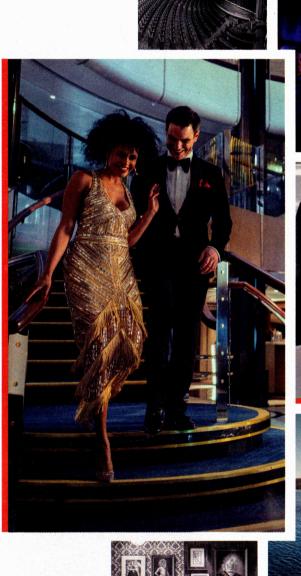
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The Unmasking of Orville Peck

By Meredith Taylor Ammons

here's a certain power in a persona, and few modern musicians have wielded it as effectively as Orville Peck. Since the release of his first album, Pony, in 2019, the South African singer has cultivated a bigger-than-life image: a deep-voiced outlaw drenched in reverb, performing queer country ballads full of longing, while--most iconically-wearing a mask. Usually fringed, leather, and reminiscent of the Lone Ranger, Peck's mask has kept the singer's eyebrows and nose out of the spotlight for years.

So, when it was announced in January that Peck would be joining the vibrant revival of *Cabaret* as the Emcee—a role steeped in subversion, theatricality, and sexual spectacle—fans were left wondering: Would he perform unmasked? Since adopting the Orville Peck moniker, he has remained elusive about his real name, background, and face. So the answer, to the surprise of many, was yes. "It was scary leading up to it. But honestly, it's been very easy, because I wanted to disappear into this role," says Peck.

When it comes to playing Cabaret's newest Emcee, this isn't his first theatrical rodeo. Long before he became a country music sensation, Peck was studied at the London Academy of Music and Dramatic Art. He even made his West End debut in the farce Peter Pan Goes Wrong, though he was credited for that role under his birth name.. Returning to the theatre has felt "like riding a bike, which is really lovely," Peck affirms.



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THE UNMASKING OF ORVILLE PECK

This production is a return for Peck in another way. He first encountered Cabaret as a child growing up in South Africa, watching the film adaptation and discovering his love for Bob Fosse. By the age of 14, the Emcee had become a dream role. "I was a Kit Kat boy, and I played the gorilla," he laughs, recalling a production of Cabaret he did in his 20s. "That's when I really started to fall in love with the depth of the piece."



Despite the absence of Peck's physical face cover in the show, he sees Cabaret as a production layered with "metaphorical masks." "I think there are characters in the show who decide to put on a mask by the end of the production and assimilate and hide or conform for various reasons, whether that be to feel a part of something, empowered by something to survive, or to hide," he explains.

To him, nowhere is that clearer than with the Emcee—a slippery figure who morphs depending on the actor playing him. The look of Orville Peck's Emcee draws from many corners of his life. One of the more obvious changes made to his character's costume is swapping the character's traditional bowtie for a bolo tie—a nod to Peck's country roots. But a lesser-known influence is his past in the punk scene; he used to be a drummer in Vancouver's punk circuit. "For the [Emcee] makeup," Peck shares, "we wanted it to look like I had done it the

night before, and I washed it off—that it was messy and broken down and not had a lot of care put into it. My wig is made to look kind of sweaty and grungy."

While in the confines of the Kit Kat Club. Peck's Emcee "finds freedom in his expression and the ability to be queer, diverse, and colorful." When he steps outside of the space, his "anger, resentment, and internalized issues about not being able to be who he is in

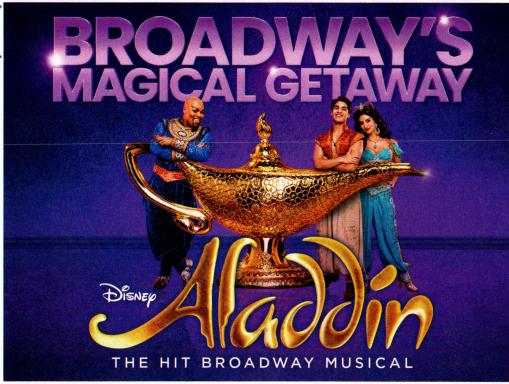
> society" grow exponentially. Where Peck has turned those struggles into something empowering, his Emcee uses his persona like a poisonous flower-a beautiful, charismatic front used to manipulate and gain power. "The Emcee's job is to win people over and then betray them," Peck explains.

> Although the Emcee and Peck both draw from personal experience to shape their onstage personas, it's how they channel those experiences

that leads them down different paths. "When you're playing somebody that is seemingly the bad guy or villainous or sinister, I think you have to first understand that no one is just born that way. I think there are experiences, traumas, and frustrations in people's lives that lead them to those crossroads. It's about deciding which way you're going to turn at them. And I think for my Emcee, for whatever reason, he decides to go the opposite way, which is to choose to align himself with something that is inherently evil, but it makes him feel powerful, which is something that he's never felt."

Peck, by contrast, made a different choice: "I definitely had a lot of periods in my life where I didn't feel empowered, and I felt different and othered, as many people do. I think I happily turned that into my power and decided to become my truest self proudly." So, if you literally want to see Peck as you've never seen him before, come to the Cabaret. •





MEMORIES BEGIN AT DisneyOnBroadway.com

Jean Smart's Back, Baby

By Logan Culwell-Block

t's been a quarter century since Jean Smart was on Broadway; she was last seen on the boards opposite Nathan Lane in a 2000 revival of *The Man Who Came to Dinner* (for which she received a Tony nomination). During her time away, the legendary actor has won five Primetime Emmy Awards, three of them for her current screen role in HBO Max's *Hacks*.



"The stage was always my first love," she says fondly. "I did it for years before I ever did anything in front of a camera. It's been way too long since I've done a play."

She'll fix that with Call Me Izzy, a new play from playwright Jamie Wax (making his Broadway debut) that sees Smart playing Isabella, a woman in rural Louisiana who's trapped in an abusive and loveless marriage. Her emotional outlet comes via a library card and an uncommon gift for writing.

So don't expect *Hack*'s Deborah Vance if you catch Smart's performance at Studio 54 (the production opens June 12 in a limited engagement through August 17). With a thick, Louisiana accent (which

Smart has developed with dialect coach Suanne Sulby), Izzy might just be closer to Smart's other iconic television role: Charlene Frazier in *Designing Women*. "She has that same kind of optimism," Smart says, "an older Charlene."

But whereas Charlene is not afraid to speak her mind and stand up for herself, lzzy's story is more painful: A woman who

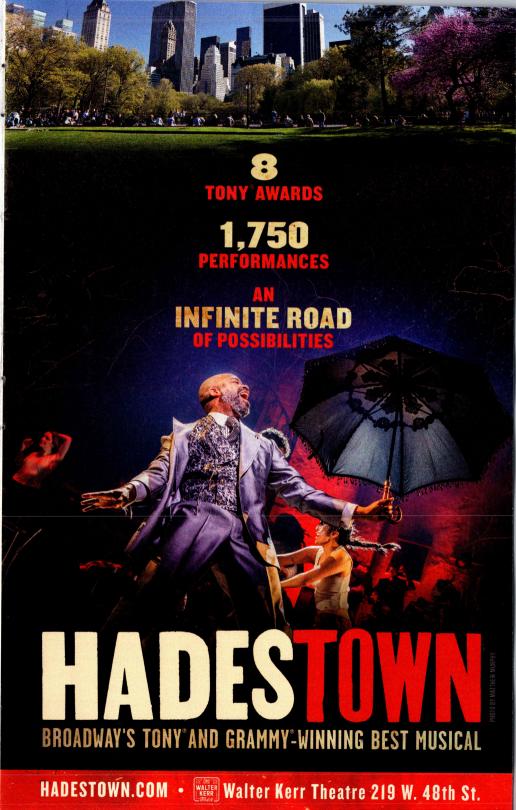
thinks her bleak life is all she deserves, because it's what the world has told her to expect. It takes some loving care from some special friends and teachers—and the wonder of books and plays—for Izzy to start discovering that maybe she's worth more, too.

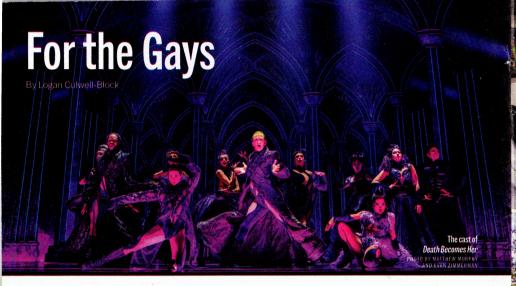
For Smart, a childhood of reading *Nancy Drew* books and going to the theatre with a beloved grandma showed her all sorts of possibilities for herself. Smart says the production is working on finding ways to get school kids in to catch a performance.

"It's so distressing when you see schools cut their budgets, and one of the first things that goes is always the arts," Smart

laments. "Any child psychologist will tell you it's immeasurably important for kids to have artistic outlets. They learn so much about themselves. To be able to see yourself in different lights and learn different things about yourself is so vital to mental health, their sense of joy and self-confidence."

Smart says Call Me Izzy is an ode to the sometimes-hidden ways art can be not merely important, but lifesaving. "You know what it feels like when you find a book that just hooks you to the point where you can't wait to get back to it every night—it's the most wonderful feeling," she says wistfully. "Theatre can do that too. It really is a necessity."





This season arguably boasts one of the gayest musicals to come to Broadway in some time: Death Becomes Her, the musical adaptation of the cult hit 1992 film currently playing Broadway's Lunt-Fontanne Theatre. It's nominated for 10 Tony Awards, including Best Musical. But how does a musical about straight ladies become a favorite of (mostly) gay fellas? "For most gay men, it's just part of our culture," says the show's director-choreographer Christopher Gattelli of the film. "It's one of those movies that you just put on because it makes you laugh. It's just ridiculous, so campy and fun."

That campy quality is why, according to book writer Marco Pennette, the film was ripe for the stage musical treatment. *Death Becomes Her* centers on two middle-aged women who down a magic potion that gives them eternal youth. But they soon learn the treatment has some gnarly side effects, like the ability to survive holes being blown clean through your abdomen. Though Pennette is also gay, he didn't set out to write a gay musical. "Maybe I'm a bad gay, but I just wanted to write jokes," he admits. "I was going for [*Dynasty* divas] Linda Evans and Joan Collins." Ah, yes. Nothing gay at all there.

The musical also has a queer team making it happen every night; Gattelli wanted to showcase the full spectrum of body types, colors, and gender expressions, both onstage and off. That's how the show's backstage crew—typically dominated by straight, white men—came to be surprisingly diverse. Stanley Wiercinski, part of the show's all-non-binary sound crew, says, "It makes for a fun work environment when you have like-minded people around you, people you're not afraid to be yourself around." They add, "It makes going to work just as enjoyable as hanging out with your friends."

Wiercinski grew up watching the *Death Becomes Her* movie with their mom. To them, the queer community's love for the story is a mark of something more poignant. For many queer people growing up in unaccepting environments, childhood can be a painful time. "I think there's a connection to a sense of wanting to be younger, of reclaiming what you lost," Wiercinski reflects.

Death Becomes Her the musical has taken a part of gay subculture and made it into something that everyone loves. "You're seeing a drag queen sitting next to some businessman who probably came right from work—but they're all laughing about it together, hitting each other in the arm, having a great time," Gattelli says proudly. "How great to create a space like that."

"The secret is that everybody's invited," Pennette adds, "and everybody's laughing. I don't know if that would have happened 20 years ago. That's progress." Slay, queen.

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For Tommy Dorfman, Art Is Protest

By Jeffrey Vizcaíno

ommy Dorfman carries a spark that feels both timeless and urgently now. "I took a really long break from acting. like four years." Dorfman recalls. "I knew that when I came back to acting, I wanted it to be on stage."

And what a return it has been for Dorfman. who burst onto the scene in 2017 with 13 Reasons Why on Netflix (which earned her a GLAAD Rising Star Award). As Pride Month blooms this June. Dorfman stands as a radiant example of resilience—whether she's wielding Shakespearean daggers (both verbal and physical) in Romeo + Juliet on Broadway. breathing life into a Hasidic trans woman's story in Becoming Eve Off-Broadway, or offering up her own hard-

won truths in a memoir. "I think the beauty of theatre, at least for me as a performer, is that it allows me an outlet for my own personal frustrations, grief, joys," says Dorfman.

Romeo + Juliet this past winter was her Broadway debut, a dream-come-true experience which quickly became more complicated. As a trans woman, performing in the show (as Tybalt and the Nurse) became tougher after the 2024 election. "After the inauguration, and in those first couple of weeks, there was such an influx of anti-trans legislation. So quickly." Dorfman felt scared, so much so that during a performance, "I had a panic attack."

Dorfman called director Sam Gold for guidance, who asked: "Can your art be your protest?" That note changed her performance, as she says with a laugh: "I could approach my work more as a 'fuck you' to the administration and to the never-ending transphobic rhetoric. It felt like just existing

on stage and taking up that space and inviting people into that experience could give them a different perspective."

Following Romeo +Juliet, Dorfman made another leap by immediately starring Off-Broadway in Becoming Eve at New York Theatre Workshop. Based on Abby Chava Stein's memoir, the play explores one trans woman's iourney coming out to her Hasidic Jewish community. And now, Dorfman is telling her own story in her new memoir Maybe This Will Save Me—which

documents her own struggles with alcohol and drug addiction, and how she became sober after she learned to accept herself. "The way that really helped me understand my own addiction was through hearing other people's stories."

In turn, it's what she hopes her work will also bring to audiences: "Getting to process what was going on in the outside world through my work in Romeo and Juliet, through my work in Becoming Eve, I think has really saved me the last eight months. And I know from audience members, DMs and letters and fan mail, and a myriad of other videos and things like that—it's helping a lot of other people, and that feels like the greatest gift."



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ichael Iván Carrier was such a shy child that they didn't find their voice until they were "like, nine." Growing up a proud "swamp person" in Lafayette, Louisiana, they never envisioned they would make it to the Broadway stage, much less while wearing a full copper and violet beat every night in & Juliet at the Stephen Sondheim Theatre. "Musical theatre is something that just happened for me," Carrier says.

Though they were voted "Most Likely to Be on Broadway" by their Catholic high school, Carrier says the bright lights felt so far away. "You just never think it's going to happen to you," they say. "It's crazy, right? People where I'm from don't go to Broadway."

Carrier has been with & Juliet, a retelling of Shakespeare's Romeo and Juliet using the pop music of Max Martin, long enough to have covered 12 roles. All of which they can rattle off by name—having skipped, twirled, and swung through nearly every ensemble track in the show since 2022. "I truly do believe that anyone can swing," Carrier asserts. "You have to trust yourself. You have to trust your rehearsal. You have to trust your dance captains."

Then last October, Carrier was promoted to May, Juliet's best friend, who also gets a pivotal love story in the show. "May is Juliet's rock, essentially," Carrier says. "We are constantly

told by the creatives that May is that grounded friend. We're so often told not to be that comical gay best friend. That is so...easy."

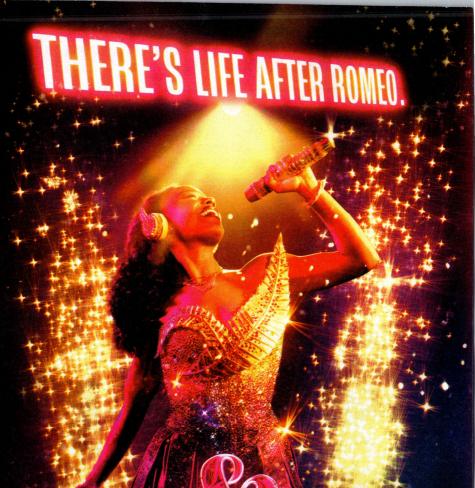
As someone who identifies as non-binary, Carrier says the opportunity to portray a non-binary principal character on Broadway makes their job even sweeter. "Being myself is enough," they say. "Especially in a world where people don't want people like me to exist. They don't want queer people to exist. Sometimes, seeing someone on stage with blush is going to do the trick."

They are reminded of the ever-so-shy nine-year-old they used to be when they interact with young theatregoers at the stage door, who are often too nervous to ask for a photo or a signature. "You're saying everything you need to say by being here and supporting," Carrier says. "It means the world to them that I'm participating and having a conversation with them." Adds Carrier with an infectious smile: "I'm really proud of myself...And I'm really proud of everyone who came before me and made this possible."

Scan the QR code, or visit Playbill.com, to watch Carrier get ready for a performance of

& Juliet. They share their best tips for looking more sparkly than "sweaty spaghetti," and reveal which Taylor Swift song was cut from & Juliet.





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Meet the 2025 Tony Nominees

By Diep Tran. Photos by Heather Gershonowitz

his year. Broadway's biggest night is on June 8—the evening of the 78th Annual Tony Awards held at Radio City Music Hall. But before that evening, the nominees gathered May 8 at the Sofitel hotel to introduce themselves officially as Tony nominees, get their official nominee pins, and stop by the Playbill photo booth (presented in partnership with the Tony Awards).

There were many notable firsts in this year's cohort: Audra McDonald made Tonys history (again)—she was previously the most-lauded performer in Broadway history with six Tony wins. Now with her 11th nomination for Gypsy for Lead Actress in a Musical, McDonald is the most Tony-nominated performer of all time.

In other history-making moments, Cole Escola is the first non-binary artist to receive nominations for Best Play and Lead Actor in a Play (for Oh, Mary!), Daniel Dae Kim is the first Asian-American actor to be nominated for Lead Actor in a Play (for Yellow Face), and Sanaz Toossi is the first Iranian-American playwright to be nominated for Best Play (for *English*). Congratulations to these artists and the many others nominated for a 2025 Tony Award.



Audra McDonald, Gypsy



Cole Escola, "Oh, Mary!"



Daniel Dae Kim. Yellow Face



Megan Hilty, Death Becomes Her



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Orin & others	JEREMY KUSHNIER
Mushnik	REG ROGERS
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	HAILEY THOMAS
Crystal, an Urchin	DARIA PILAR REDUS
Chiffon, an Urchin	MORGAN ASHLEY BRYANT
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ENSEMBLE AVEENA SAWYER, JEFF SEARS

UNDERSTUDIES

Understudies never substitute for the listed performers unless a specific announcement is made at the time of the appearance.

For Audrey—MORGAN ASHLEY BRYANT, DARIA PILAR REDUS; for Seymour, Orin & others, Derelict—WESTON CHANDLER LONG; for Seymour, Orin & others, Derelict, Audrey II Manipulation—JEFF SEARS; for Mushnik, Ensemble—MICHAEL IANNUCCI; for The Voice of Audrey II, Ronnette, Crystal, Chiffon—AVEENA SAWYER; for Ronnette, Crystal, Chiffon, Ensemble—SAVANNAH LEE BIRDSONG.

DANCE CAPTAIN AVEENA SAWYER

PUPPET CAPTAIN
WESTON CHANDLER LONG

THERE WILL BE ONE 15-MINUTE INTERMISSION.

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MUSICAL NUMBERS

ACTI

"Prologue (Little Shop of Horrors)"	
	Company
	Seymour, Urchins
"Grow for Me"	Seymour, Urchins
"Ya Never Know"	
"Somewhere That's Green"	Audrey, Urchins
"Closed for Renovation"	Seymour, Audrey, Mushnik
	Orin, Urchins
"Mushnik and Son"	Mushnik, Seymour
	Seymour, Audrey II, Urchins
"Now (It's Just the Gas)"	Orin, Seymour
	ACT II
"Call Back in the Morning"	Audrey, Seymour, Urchins
	Seymour, Audrey, Urchins, Company
	Audrey II, Urchins
	Seymour, Urchins, Bernstein, Luce, Snip
	Audrey, Audrey II
	Audrey
"Eingle"	Company

BAND

Conductor/Keyboard — JUSTIN HORNBACK Guitar — CLAUDIO RAINO Drums — DENA TAURELLIO Bass — VIVI RAMA

Ableton Programmer—MASON INGRAM Keyboard Programmer—RANDY COHEN Music Copying—EMILY GRISHMAN Music Preparation—ADRIANA GRACE

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ELIZABETH GILLIES (Audrey) is an actress, singer and director who most recently starred as Fallon Carrington in the popular Netflix series "Dynasty." Gillies made her Broadway debut at age 15 in Jason Robert Brown's musical 13, originating the role of Lucy. She later became a household name as Jade West on the hit Nickelodeon series "Victorious." After "Victorious," Liz starred and sang alongside Denis Leary in the FX comedy series "Sex & Drugs & Rock & Roll." Beyond her acting career, Gillies is a passionate singer and musician with two records to her name alongside longtime friend and collaborator Seth MacFarlane and two new singles released in 2024.

GRAHAM PHILLIPS (Seymour) got his start as a soloist with the New York City and Metropolitan Operas before making his Broadway debut starring in Jason Robert Brown's 13: The Musical. He was a series regular on "The Good Wife" and has since directed two films with his brother, The Bygone and Rumble Through the Dark. His film and TV work includes Goats, Blockers, XOXO, "Riverdale," "Atypical" and ABC's "The Little Mermaid Live." Recent stage credits include Nick in Who's Afraid of Virginia Woolf? at the Geffen and George in Sunday in the Park With George at Pasadena Playhouse and the Axelrod. He can be seen in the upcoming Amazon series "Scarpetta."

JEREMY KUSHNIER (Orin & others). A long time ago, in a theatre not so far away...Jeremy embarked on a legendary journey across the stage and screen. Known for his portrayal of Ren McCormack in Footloose on Broadway, his acting prowess has captivated audiences in Aida, Jesus Christ Superstar and Head Over Heels. With a heart devoted to storytelling, he has also appeared on TV in "The Good Wife," "Nurse Jackie" and "Chicago Med." Armed with a voice that echoes through the ages and a passion for his craft, Jeremy continues to shine in the galaxy of entertainment, inspiring fans across the universe.

REG ROGERS (Mushnik). Recently: Merrily We Roll Along at the Hudson Theatre and at NYTW (Lucille Lortel nomination). Theatre includes: Tootsie and The Royal Family (Outer Critics Circle nominations), The Iceman Cometh, Present Laughter, You Can't Take It With You, Holiday (Tony and Drama Desk nominations), The Dazzle (Obie and Lucille Lortel Awards). TV and film includes I Shot Andy Warhol, Runaway Bride,

Analyze That, Igby Goes Down, "Friends," "The Americans," "The Knick," "Hell on Wheels," "YOU," "The Blacklist."

MAJOR ATTAWAY (The Voice of Audrey II). Broadway: Aladdin (Genie). Off-Broadway: Little Shop of Horrors (Audrey II), Mack and Mabel (Fatty Arbuckle). Regional: Jolly Holiday, The Drowsy Chaperone. TV/film: "Orange Is the New Black," Carter High, The Time Travelers Wife. As a voice actor he's voiced numerous characters in anime, video games and narrations including "Pokemon." Borderlands 3 and "Dragonball Z Kai," to name a few. Major is also a Twitch affiliate on his channel IPlayedMajor.

DARIA PILAR REDUS (Crystal, u/s Audrey) feels like the luckiest duck in the pond to be making her Off-Broadway debut! National tours: The SpongeBob Musical (Sandy Cheeks). Select theatre: Rent (Mimi), The Sound of Music (Maria), Ragtime (Sarah), Rock of Ages (Regina), Julius Caesar (Cassius). Forever grateful for and lucky to love Adam, the world's most perfect parents, David and TJ, and the best friends a lady could wish for. Woo Hudson Artists! IG: @dariaredus101

HAILEY THOMAS (Ronnette). Off-Broadway debut! Hailey is so grateful to be joining the Little Shop family. Credits include Once on This Island (Pittsburgh CLO), Grease (Casa Mañana), Smokey Joe's Cafe (Wagon Wheel). Recent '24 graduate from Texas State MT. Many thanks to the cast, crew and creative team. Much love to her mom, friends, CGF Talent and Rochel Saks for their constant support. @haileyolivvia

MORGAN ASHLEY BRYANT (Chiffon, uls Audrey), previously seen as Karen in the Mean Girls first national tour, is thrilled to spread joy with this amazing cast. Thank you to all of the family, teachers and friends who told me "you can." I love you. @mo_dances

SAVANNAH LEE BIRDSONG (Audrey II Manipulation, u/s Ronnette, Crystal, Chiffon, Ensemble) is thrilled to be back home in New York City making her Off-Broadway debut! Past credits include Pittsburgh CLO, Kinky Boots, Sister Act, The Color Purple. Endless thanks to her team at Vision and her team at Innovative. CMU. Hi Mom!

WESTON CHANDLER LONG (Audrey II Manipulation, Puppet Captain, u/s Seymour, Orin & others, Derelict). Beyond thrilled to be here on Skid Row! Select theatre: Avenue Q (CT Critics Circle Award nom, BWW Award nom), The Laramie Project,

Mr. Popper's Penguins, All Hallow's Eve, The Very Hungry Caterpillar Show. Select puppetry: "Sesame Street," The Muppets, "Helpsters" for Apple TV+. Immense thanks to MBP, Jim Carnahan Casting and the entire Little Shop team. For my family. IG: @WestonCLong

JONOTHON LYONS (Vacation Swing: u/s Derelict, Audrey II Manipulation). Off-Broadway: Blue Man Group, Sleep No More. Puppetry: Moisés Kaufman's El Gato con Botas, Basil Twist's Symphonie Fantastique, Anthony Minghella's Madama Butterfly at The Metropolitan Opera. He is the creator of the viral street performance character Buddy the Rat. @jonothonlyons JEFF SEARS (Ensemble, u/s Seymour, Orin & others, Derelict, Audrey II Manipulation). Off-Broadway: Avenue Q (Princeton/Rod). National tours: The Book of Mormon (first national), Wicked (u/s Fiyero) and Avenue Q. Regional: Goodspeed, Riverside Theatre, Alabama Shakespeare Festival, Stages St. Louis. Carnegie Mellon University. KU grad. Here and now.

AVEENA SAWYER (Ensemble, Dance Captain, u/s The Voice of Audrey II, Ron-

nette, Crystal, Chiffon). Aveena is beyond excited to return to the shop! Recent credits, Broadway: Tammy Faye, A Beautiful Noise; Off-Broadway: Little Shop of Horrors; national tour: Something Rotten!; regional: Dreamgirls; Disney Cruise Line guest artist: The Little Mermaid and Aladdin. Kent State University alum. Grateful for the support of her family, friends and the Daniel Hoff Agency. For mom. @aveenasawyer

MICHAEL IANNUCCI (u/s Mushnik. Ensemble). Broadway/Off-Broadway: Fiddler on the Roof, Shlemiel The First (Theatre for a New Audience); Enter Laughing (York); Waiting for Lefty (Theatre Row); The Awful Truth (Fringe); Street Scene (Brave New World Rep). National tour: Fiddler on the Roof, Annie. Regional: Titanic, Act of God, Veronica's Room (Fulton); Steel Pier (Actor's Playhouse); My Fair Lady (Lancaster Symphony); Falsettoland (Carbonell Award nomination); A Christmas Carol (White Heron); South Pacific (Wick): The Most Happy Fella. Cats (TUTS); Brighton Beach Memoirs (Seven Angels). Stock: Treasure Island (Maine State MT): Chicago (Mason Street Warehouse): To Kill a Mockingbird (Forestburgh); I Do, I Do

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(Allenberry); Six Dance Lessons in Six Weeks (Ivoryton); Spamalot (Arrow Rock Lyceum); Guys & Dolls (New Harmony). Television: "Elementary." michaeliannucciactor.com

HOWARD ASHMAN (Book and Lyrics) conceived, wrote and directed the original production of Little Shop of Horrors, music by Alan Menken. He wrote and directed the Broadway musical Smile, music by Marvin Hamlisch. Ashman was pivotal in the renaissance of Disney feature animation with his work on The Little Mermaid (producer and lyrics), Beauty and the Beast (executive producer and lyrics) and Aladdin (lyrics), music by Alan Menken. His contributions were perhaps best expressed by the dedication to the film Beauty and the Beast: "To our friend Howard, who gave a mermaid her voice and a beast his soul. We will be forever grateful." Ashman's numerous awards include two Oscars, two Golden Globes and four Grammys. He died in 1991 at age 40 from AIDS-related complications. Additional information: howardashman.com.

ALAN MENKEN (Music). Theatre: God Bless You, Mr. Rosewater; Little Shop of Horrors (Broadway and Off-Broadway); Beauty and the Beast: A Christmas Carol: The Little Mermaid: Sister Act: Leap of Faith; Newsies; Aladdin; The Hunchback of Notre Dame; The Apprenticeship of Duddy Kravitz; A Bronx Tale; Hercules. Film: The Little Mermaid, Beauty and the Beast (animated and live versions), Newsies, Aladdin (animated and live versions), Pocahontas, The Hunchback of Notre Dame, Hercules, Enchanted, Tangled, Sausage Party. Television: "Sesame Street," "Lincoln," "The Neighbors," "Galavant," "Tangled." Awards: EGOT; Tony Award; Drama Desk; eight Oscars; eleven Grammys; Emmy; seven Golden Globes; London's Evening Standard: Olivier; Outer Critics Circle. Songwriters Hall of Fame, Billboard's #1 single/ album, Disney Legend, Hollywood Walk of Fame. Upcoming: The Little Mermaid (live) film, Disenchanted (Disney), "Spellbound" (Apple TV+), "Beauty and the Beast" (ABC-TV Signature+), Animal Farm (stage).

MICHAEL MAYER (Director). Off-Broadway credits include Love, Love, Love (Roundabout); America Dreaming, Antigone in New York and Brooklynite (Vineyard); Everyday Rapture, Whorl Inside A Loop (Second Stage); Spring Awakening, 10 Million Miles (Atlantic); The Credeaux Canvas, four seasons of the Young Playwrights Festival (Playwrights Horizons); View of the Dome (NYTW); The Illusion (Signature); Triumph of Love, Side Man (CSC); Stupid Kids, Hundreds of Hats (WPA); God Bless You, Mr. Rosewater (Encores Off-Center). He has also worked extensively on Broadway. This one is for Kyle Renick.

ELLENORE SCOTT she/her (Choreographer) is a New York-based choreographer and director. Broadway: Grey House, Funny Girl, Mr. Saturday Night. Off-Broadway: Little Shop of Horrors, Titanique (Lucille Lortel nomination). Other choreography credits include "So You Think You Can Dance?," Single All the Way (Netflix), Ratatouille: The TikTok Musical. In 2023, Scott directed The Lonely Few, a world premiere musical at the Geffen Playhouse in Los Angeles, CA. Scott's work has also been seen at The Bushwick Starr, The Old Globe, Hudson Valley Shakespeare Festival, McCarter Theatre, Cherry Lane Theatre, Asolo Repertory Theatre, Cape Fear Regional Theatre and Seattle Repertory Theatre. As a performer, Scott appeared in numerous television shows ("The Marvelous Mrs. Maisel," "Smash," "The Blacklist," "Glee") and was a finalist and all-star on "So You Think You Can Dance?" Scott is the artistic director of ELSCO Dance, a contemporaryfusion dance company. @helloellenore

WILL VAN DYKE (Music Supervisor, Arranger, Orchestrator) received a 2020 Grammy nomination for his work on Little Shop of Horrors. He has orchestrated and arranged shows on and off Broadway, in addition to his own songwriting. Will has released multiple albums, which are available wherever digital music is sold. He writes musicals with Jeff Talbott and has a band. Will has a BFA from NYU and a master's degree from Berklee College of Music. For the latest information, visit willvandyke.com. @wvdmusic

JULIAN CROUCH (Scenic Designer). Shockheaded Peter (West End); Hedwig and the Angry Inch (Tony nom), The Addams Family, Big Fish, Head Over Heels (Broadway); Satyagraha, Marnie, The Enchanted Island, Doctor Atomic, The Merry Widow (Met Opera); Hansel and Gretel, Ernani, The Egyptian Helen (La Scala). Ballet: Cinderella (Dutch National; San Francisco Ballet, Royal Albert Hall) and The Nutcracker (Joffrey). Co-founder of Improbable, whose productions include 70 Hill Lane, The Hanging Man and The Wolves in the Walls.

TOM BROECKER (*Costume Designer*) is an award-winning costume designer and documentary producer. Theatre: Broadway,

The Public, Classic Stage Company, The New Group, Playwrights, MTC, Hartford Stage, Oregon Shakespeare, McCarter, Center Stage, Washington Shakespeare, Yale Rep. TV/film: "House of Cards," "Flesh and Bone," "Zelda: The Beginning of Everything," "Tales of the City," "The Comeback," "30 Rock," "SNL," *Mapplethorpe*. Costume Design Guild Award (six noms), two Emmy Awards (13 noms), Peabody Award, Producers' Guild nomination. Graduate: Yale School of Drama. IG: @bro ker326

BRADLEY KING (Lighting Designer).

Broadway: Hadestown (Tony Award), The Great Comet... (Tony Award), Water for Elephants (Tony, Drama Desk nom.), Flying Over Sunset (Tony nom., Drama Desk award), Fat Ham (Tony nom.), Lempicka, How to Dance in Ohio and Bernhardt/Hamlet. Hundreds of other shows Off-Broadway and regionally. Bradley is a proud parent, labor activist and union leader. bradleykingld.com **JESSICA PAZ** (Sound Designer) is a Tony and Drama Desk Award-winning sound designer for her recent work on *Hadestown*. On Broadway, Jessica was an associate sound designer on Dear Evan Hansen, Bandstand, Disaster! The Musical and Fela! Other design credits include Kiss My Aztec (Berkeley Rep); Twelfth Night, Othello, Miss You Like Hell, Julius Caesar, A Midsummer Night's Dream and As You Like It (The Public Theater); Ugly Lies the Bone (Roundabout); A Sucker EmCee and The Muscles in Our *Toes* (Labyrinth). jessicapaz.com

TOMMY KURZMAN (Wig/Hair & Makeup Design). Broadway: Uncle Vanya, I Need That, Gutenberg! The Musical!, The Cottage, Peter Pan Goes Wrong, Pictures From Home, The Collaboration, Macbeth, Mrs. Doubtfire, All My Sons, True West, St. Joan, My Fair Lady, Little Foxes, Long Day's Journey..., Bright Star, The King and I and Fiddler on the Roof. Off-Broadway: Titaniqué, NYCC Encores!, Roundabout, MCC, MTC, The Atlantic, The New Group, The Public, New World Stages. Regional: The Muny, Goodspeed Musicals, Drury Lane Theatre, Chicago Shakespeare Theatre, The Huntington, Geva Theatre and Arena Stage. IG: @TommyKurzmanWigs

NICHOLAS MAHON (Puppet Designer) is an Emmy-nominated puppet and theatrical designer specializing in performer interactive pieces and character creation. Since 2004 he has worked on projects for Michael Curry

Design, Walt Disney Entertainment, The Jim Henson Company, Blue Man Group and many more. Most recent projects include *Alice* (MOMIX), *Oz* (Kansas City Ballet), Sesame Street Television (2013-present), Islamic Solidarity Games Opening Ceremony (Baku 2017) and 2018 Winter Olympics Opening Ceremony (Pyeongchang).

MARTIN P. ROBINSON (Original Puppet Design). Broadway: Little Shop of Horrors (designer/performer); The Frogs (designer). Off-Broadway: Little Shop of Horrors (Drama Desk, L.A. Drama Critics, VillagerAwards); Go, Diego Go! national tour (puppet designer). Film: Muppets Take Manhattan, Follow That Bird, Elmo in Grouchland, Teenage Mutant Ninja Turtles, The Producers. TV: "Sesame Street," 40 years playing Mr. Snuffleupagus, Telly Monster, Slimey, etc. Currently playing Mr. Primm on the new "Sesame Street"/Apple TV show "The Helpsters.

MONKEY BOYS PRODUCTIONS (Puppets and Puppetry Training) are Emmynominated creators of puppets, props, creatures, costumes, practical effects and original content for film, television and stage. Our team is excited to be working with Nicholas Mahon to bring Audrey II to life. Broadway: Charlie and the Chocolate Factory, Amélie, Gary: A Sequel to Titus Andronicus. TV: "SNL," "Helpsters," "Pose," "Last Week Tonight With John Oliver," "The Tonight Show," "Late Night With Seth Meyers," "Today Show." Huge thanks to the original Audrey II designer Martin P. Robinson! monkeyboysproductions.com

JIM CARNAHAN, CSA (Casting) has cast over 150 Broadway shows. Current and recent work includes The Hills of California, Our Town, Sunset Boulevard, Swept Away, Cult of Love, Stranger Things: The First Shadow, The Pirates of Penzance, Merrily We Roll Along, Appropriate, Doubt, Patriots, A Beautiful Noise, Take Me Out, A Doll's House, Funny Girl, Leopoldstadt, Moulin Rouge!, Harry Potter.... London: The Seagull, Oedipus, An Enemy of the People. Film: Ari Aster's Beau Is Afraid.

JASON THINGER, CSA (Casting). Broadway: Sunset Boulevard; Pirates of Penzance; Merrily We Roll Along; Funny Girl; A Beautiful Noise; New York, New York; Almost Famous; Take Me Out; A Christmas Carol; Tootsie. Off-Broadway: Ghost of John McCain, Medea. Regional/tours: Ride, Galileo.

JUSTIN HORNBACK (Music Director) has been working on Broadway for the last 15 years as a music director, conductor, pianist and arranger. He has worked on over 25 Broadway shows including Bob Fosse's Dancin'; Funny Girl (with Lea Michele); Hello, Dolly! (with Bette Midler and Bernadette Peters); The Band's Visit; and Holiday Inn. Most recently, he was the associate music director for Stephen Sondheim's final musical, Here We Are. A huge thank you to his wife, Jenn, our three little ones, and my parents for all of their love and support.

MICHAEL AARONS (Music Coordinator). Broadway: Moulin Rouge!, Hamilton, Jagged Little Pill, Freestyle Love Supreme, Diana, Dear Evan Hansen. Upcoming: "Annie Live" on NBC, Flying Over Sunset. Tours: Pretty Woman, Hamilton (all domestic productions), Frozen, Dear Evan Hansen. Aarons is a partner

of M2 Music with Michael Keller.

FAYE ARMON-TRONCOSO (Props & Set Decoration) was the first props/set decorator to win an Obie-ever! Broadway: Linda Vista (Hayes); Head Over Heels (Hudson); The Terms of My Surrender (Belasco); Oslo (Lincoln Center); Les Liaisons Dangereuses (Booth); Gin Game (Golden); Fun Home (Circle in the Square); The River (Circle in the Square); Of Mice and Men (Longacre); Macbeth, War Horse (Lincoln Center); Testament of Mary (Kerr); Golden Boy (Belasco); Clybourne Park (Kerr); The Merchant of Venice (Broadhurst); Enron (Broadhurst); Albee's Seascape (Booth).

TONY GIRUZZI (*Props Supervisor*) is thrilled to be creating and supervising production props for Live Wire Theatrical's production of *Little Shop of Horrors*. Not a stranger to this show, Tony has propped *Little Shop of Horrors* in Philadelphia in the past and now in NYC. Tony is a local NY/NJ prop wizard who by day creates magic at BB Props.

KATE CROASDALE (Production Stage Manager). Broadway: Sea Wall/A Life, Sunday in the Park With George, Hedwig and the Angry Inch, Ghost, Dead Accounts and Relatively Speaking. Recent Off-Broadway: Stargazers (Page 73), Mary Gets Hers (Playwrights Realm) and Mud/Drowning (Mabou Mines). Kate has also worked with: City Center Encores!, The Public Theater, National Asian American Theatre Company, Ensemble Studio Theatre, Two River Theater and Kaimera Productions. She teaches for the Peridance Certificate Program and Marymount Manhattan College.

ANGELA F. KIESSEL (Assistant Stage Manager). Broadway: A Christmas Carol with Jefferson Mays, Frozen, Once on This Island, The Humans, Tuck Everlasting, Honeymoon in Vegas. Selected Off-Broadway/ other: VHS Christmas Carol (StarKid), Shear Madness, Space Dogs (MCC), Joan of Arc: Into the Fire (The Public Theater), The Laramie Project Cycle (BAM). University of Michigan '09. Love and thanks to Judy, Justin, Nancy and my family.

LIVE WIRE THEATRICAL (General Management). Live Wire has served in management capacities on over 30 Broadway and Off-Broadway productions, and serves as general manager on several projects in development. Select Broadway: Call Me Izzy, Disaster!, Rock of Ages, Fela! Broadway concerts: Kristin Chenoweth: My Love Letter to Broadway and For the Girls. Off-Broadway: Little Shop of Horrors (Drama Desk, Outer Critics and Drama League Award winner), Dracula: A Comedy of Terrors.

AUSTIN REGAN (Resident Director). NYC-based director. Recent: A Beautiful Noise (first national tour), Rigoletto (Minnesota Opera), Left and Right (National Sawdust), The Trojan Women (Hangar Theatre), Mad Libs (New World Stages). With Michael Mayer: five Broadway musicals and the Metropolitan Opera. Love to Kendal! austinregan.nyc

JEFFREY GUGLIOTTI (Associate Choreographer). BA in dance/BS in biology from University of Massachusetts, Amherst. Choreography: StylePointe NYC, Boston Contemporary Dance Festival, Green Street Studios, University of South Carolina. Coartistic director of ELSCO Dance. Assoc. choreographer of Ratatouille: The Tik Tok Musical. Excited to be back at Skid Row!

TOM KIRDAHY (Producer). Tony and Olivier Award-winning theatre and film producer whose projects span Broadway. Off-Broadway, West End and national/international tours. Select NY/U.K. credits: the upcoming revival of Gypsy starring Audra McDonald; the film adaptation of John Kander, Fred Ebb and Terrence McNally's Tony Award-winning musical Kiss of the Spider Woman; Stephen Sondheim's final musical Here We Are: the new musical Bhangra Nation; Hadestown (Broadway/West End. eight Tonys, Best Musical); The Inheritance (Tony and Olivier, Best Play); The Piano Lesson (Drama Desk, Best Revival): Grev House: Terrence McNally's Frankie & Johnny in the Clair de Lune; Anastasia; It's Only a Play.

2019 Robert Whitehead Award for Outstanding Achievement in Theater Producing. 2023 Medal of Honor, Entertainment Community Fund. Recipient, NYU Distinguished Alumni Award. Executive board, Broadway Cares/Equity Fights AIDS.

ROBERT AHRENS (Producer). Current Broadway: Just in Time directed by Alex Timbers and starring Jonathan Groff as Bobby Darin as well as Jamie Wax's Call Me Izzy directed by Sarna Lapine and starring Jean Smart. This fall: Chess directed by Michael Mayer and starring Aaron Tveit, Lea Michele and Nicholas Christopher. Lead produced Xanadu (Outer Critics Circle Award for Best Musical, Drama Desk for Best Book). Disaster! and Grey House. Broadway concerts: The Temptations and The Four Tops, Frankie Valli and the Four Seasons, Kathy Griffin Wants a Tony, Gloria Estefan & Miami Sound Machine. Select other: Company (Tony), Oklahoma! (Tony), Angels in America (Tony), Hadestown (Tony), Ain't Too Proud, Evita. His first job in theatre was company managing Full Gallop in the downstairs theatre here at the Westside Theatre.

HUNTER ARNOLD (Producer). Select Broadway/West End: Hadestown (Tony), The Inheritance (Tony, Olivier), A Christmas Carol, Pictures From Home, Ohio State Murders, Leopoldstadt, Death of a Salesman, Into the Woods, A Strange Loop (Tony), Company (Tony), Chicken & Biscuits, Dear Evan Hansen (Tony, Olivier), Kinky Boots (Tony). Select Off-Broadway: Daddy Long Legs. @huntercarnold

MICKEY LIDDELL (Producer). Broadway: Company, Oklahoma! (Tony), Ain't Too Proud, Hadestown (Tony), Angels in America (Tony), Anastasia, Dear Evan Hansen (Tony), Sunday in the Park With George, Disaster! London: Company (Olivier), Death of a Salesman, Heisenberg. TV: "Everwood," "Jack & Bobby." Select film: Judy, Ben is Back, Megan Leavey, Jackie, Anthropoid, The Grey, Go.

CAIOLA PRODUCTIONS (Producer). Five-time Tony Award winners, Luigi and Rose Caiola. Dear Evan Hansen, The Color Purple, All the Way, Who's Afraid of Virginia Woolf, The Inheritance. Currently: Tina—The Tina Turner Musical, Jagged Little Pill. Film: Wakefield, Saturday Church, Minyan.

CURT CRONIN (*Producer*). Veteran Navy SEAL. Co-founder/managing partner of The Broadway Strategic Return Fund, the first professionally managed, data-driven fund focused on the performing arts industry.

Investments in Dear Evan Hansen, Once on This Island and Hadestown.

JOHN JOSEPH (*Producer*). Co-founder of Broadway Strategic Return Fund, JJ combines his mathematical and investment background with a passion for live theatre to bring discipline, structure and quantitative methods to investing in the performing arts, making it accessible to enlightened individuals and institutions.

DDM PRODUCTIONS (*Producer*). Drew Desky/Dane Levens and Michael Mills collaborate with creative teams to support and develop theatrical works. The team has produced, co-produced, supported and helped cultivate multiple Broadway, Off-Broadway, regional productions, readings, concerts and Emmy Award-winning television series. ddmproductionsnyc.com

DESANTIS-BAUGH PRODUCTIONS (*Producer*). Michael DeSantis and Patrick Baugh are producers of *Moulin Rouge!*, *The Inheritance* (Olivier Award) and *Kinky Boots* (Tony Award), and have backed 25-plus productions on Broadway and on tour around the world.

ELIZABETH DEWBERRY & ALI AHMET KOCABIYIK (Producer). The Inheritance (West End, Broadway), Frankie and Johnny in the Clair de Lune (Broadway), The Jungle (West End), Anastasia (Broadway, U.S. tour). Dewberry: Advanced member, BMI/Engel Musical Theatre Workshop. Novels: Many Things Have Happened Since He Died, Break the Heart of Me, Sacrament of Lies, His Lovely Wife. Kocabiyik: Kennedy Center Gold Medal in the Arts. Founder: Borusan Istanbul Philharmonic, Borusan Contemporary Art Museum. Acquisition committee: MoMA and the Whitney. Chair, The Borusan Group.

WENDY FEDERMAN (Producer) is a ten-time Tony Award-winning theatre and film producer. She has received two Olivier Awards, ten Drama Desk Awards, 18 Outer Critics Circle Awards and 16 Drama League Awards for her nearly 90 Broadway, national tour and West End co-productions.

ROY FURMAN (Producer). Seventeen Tony Award-winning musicals and plays. Currently on Broadway: Spamalot, MJ, Some Like It Hot, Moulin Rouge! (Tony), The Book of Mormon (Tony). Other Tony winners include Leopoldstadt; Dear Evan Hansen; The Band's Visit; The Color Purple; Hello, Dolly!; War Horse. Later this season: The Notebook and Suffs. Co-founded international investment firm

Furman Selz. Vice chairman at Jefferies LLC, vice chairman emeritus at Lincoln Center.

DEBORAH GREEN (*Producer*) is a resident of both Austin and Manhattan. A philanthropist, contemporary art collector and avid supporter of all art forms, she believes in the power of art to change lives and is thrilled to be a member of the Broadway producing community.

KAYLA GREENSPAN (Co-Producer). Pictures From Home, Ohio State Murders, A Christmas Carol, KPOP, The Kite Runner, Hadestown (Tony Award), A Strange Loop (Tony Award), Chicken & Biscuits, The Inheritance (Tony Award), Frankie and Johnny..., Once on This Island, Anastasia, Deaf West Theatre's Spring Awakening and others.

MARGUERITE HOFFMAN (*Producer*) of Dallas, is a private investor who works to promote the arts, access to healthcare, biotech initiatives and amplifying green space.

SALLY CADE HOLMES (Producer). Broadway: Hadestown (Tony Award), Anastasia, The Inheritance (GLAAD Award, Drama Desk), Frankie and Johnny in the Clair de Lune. Off-Broadway: Little Shop of Horrors, Puffs. Former associate producer at Tom Kirdahy Productions. sallycadeholmes.com

LATITUDE LINK (Producer). Four-time Tony Award-winning producer of more than 25 Broadway, Off-Broadway, touring and international shows. Currently running shows include worldwide productions of Come From Away and Jersey Boys. Previous award-winning productions include Fun Home, Hedwig and the Angry Inch and Memphis. latitudelink.com

SERIFF PRODUCTIONS (Producer). Bringing Texas investors to Broadway! Broadway: Hadestown (Tony winner), Tootsie (Tony nominee), Anastasia, Frankie and Johnny in the Clair de Lune, Once on This Island. Off-Broadway: Beast in the Jungle, Immortal Longings. Upcoming Broadway: The King's Speech.

SILVA THEATRICAL GROUP (Producer). Tony and Drama Desk Award-winning team of Shanna and Steven Silva: The Inheritance, Frankie and Johnny in the Clair de Lune, Anastasia, Once on This Island, Leap of Faith, The Visit, Tootsie and more. silvatheatricalgroup.com

ERIC GELB/OLIVER ROTH (*Producer*). **Eric Gelb**: Broadway: *Head Over Heels*, *Wicked* intern. Proud NYU and Lamplighters alumnus. Love and gratitude to Tiffany,

Kayla and Hunter. **Oliver Roth**: Credits include *Slave Play, Sea Wall/A Life, Burn This* (Tony nominations), *The Inheritance* (Olivier Award), *Derren Brown*. OHenry Productions: ohenryproductions.com

THE WESTSIDE THEATRE, constructed in 1889 as a German Baptist Church, and renovated under the management of Reno Productions, Inc., opened in March 1991 with And the World Goes 'Round. Notable productions presented on these stages include Cagney; Turn Me Loose; The Absolute Brightness of Leonard Pelkey; Love, Loss, and What I Wore; Trumbo; I Love You, You're Perfect, Now Change; The Vagina Monologues; Full Gallop; The Cryptogram; and Spic-O-Rama. Member of Off-Broadway League and BGA.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

This production of LITTLE SHOP OF HORRORS is dedicated to the loving memory of Howard Ashman.

LITTLE SHOP OF HORRORS was originally Directed by Howard Ashman with Musical Staging by Edie Cowan

STAFF FOR LITTLE SHOP OF HORRORS

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Assistant Director Rebecca Miller Kratzer
Associate Choreographer
Tijana Bjelajac Associate Costume Designers Martín Lara Avila,
Matthew Malone
Moving Light Programmer/ Associate Lighting Design
Assistant Sound DesignerPatrick Calhoun
Covid Safety ManagementMaddox Martin
Production ElectricianTom Dyer
Production CarpenterJarid Sumner
Head CarpenterNoah Scott
Light Board Operator Keri Tanner
Head Sound
Assistant Sound Mel Henry
Props & Set DecorationFaye Armon-Troncoso
Props SupervisionIony Giruzzi
Props Master Emiliano Pares
Assistant Props SupervisorWade Dooley
Props Project Manager Tess Drummond
Assistant Props Master Owen Cavallo
Props Artisans Justin Cox, Gloria Sun, David Troncoso
Head PropsAustin Boatwright
Wardrobe SupervisorCarmella Lauer
Assistant Wardrobe Supervisor Shane Lacoss
Hair & Makeup SupervisorKyle Brown
Puppet MaintenanceJames Godwin
Ableton Programmer Mason Ingram
Synthesizer Programmer
Associate Synthesizer Programmer Sam Starobin
Additional Synthesizer ProgrammingTimothy Crook
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To learn more about the production, please visit www.littleshopnyc.com

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Sarah Gillespie and Bill Lauch

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Jonathan Lomma, Rick Kunis, Alcone, Bra*Tenders for hosiery and undergarments, Manhattan Wardrobe Supply, Helen Uffner Vintage Clothing LLC, Elation Professional Makeup provided by MAC

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FIRE COMMISSIONER

PLAYBILL HOROSCOPES: JUNE 2025

With the planets pushing us toward growth, connection, and emotional clarity this month, each zodiac sign is experiencing its own spotlight moment! Whether you're chasing duality, drama, or destiny, find out which Tony Award-nominated Broadway show best aligns with your June 2025 horoscope.

Aries: Purpose

With Mercury and Sun moving into Cancer this month, use this time to grow closer to old friends and family members you haven't spoken to in a while. This is especially true with the New Moon in Cancer in your solar fourth house of home and family!

Taurus: Sunset Blvd.

Mercury and Jupiter enter Cancer soon after, so sharpen your communication skills this month, Taurus! This is an ideal time to express yourself clearly in both personal and professional conversations. Additionally, when Mars enters Virgo, you'll feel more creative and passionate in your romantic or artistic pursuits.

Gemini: Maybe Happy Ending

Gemini, this month, Venus in Taurus encourages rest, retreat, and deeper self-reflection. Don't be afraid to unplug and prioritize your peace. Also, Mars in Virgo further energizes your home life, making it a productive time to declutter and reorganize!

Cancer: John Proctor is the Villain

You're stepping into your power this month, Cancer! Mercury and Jupiter enter your sign, amplifying your voice, clarity, and presence. Venus in Taurus highlights your friendships and community, encouraging you to lean on your network for support and inspiration.

Leo: The Picture of Dorian Gray

You might feel quite a bit of pressure this month, Leo. Venus in Taurus puts a spotlight on your public image and career. Your hard work is noticed, but behind the scenes, you may feel the need to pause and recharge—listen to that!

Virgo: BOOP! The Musical

Virgo, you're inspired to connect with like-minded people and expand your social influence.
This is all due to Mercury and Jupiter in Cancer, lighting up your 11th house of friendships. This is especially true as Mars enters your sign, boosting your confidence and drive to take action!

Libra: Just in Time

Libra, you're heading into planning mode. Mercury and Jupiter enter Cancer in your 10th house of career and public recognition. You're being seen in new ways. The Cancer New Moon is your green light to set powerful intentions for your career—aim high and trust your instincts!

Scorpio: Buena Vista Social Club

June is an expansive time for you, Scorpio. Broaden your horizons, both intellectually and physically! Virgo in Mars will energize your social life and prompt you to take action toward building a stronger network or participating in community activities.

Sagittarius: Death Becomes Her You'll be going through some

deep transformations this month, Sagittarius. Venus in Taurus in your fourth house of home shines a light on deeper connections with loved ones. The Cancer New Moon is the perfect time to set intentions around creating the support systems you need to thrive!

Capricorn: Gypsy

Capricorn, your focus is on relationships and partnerships, with Mercury and Jupiter moving into Cancer, activating your seventh house of one-on-one connections. This is an ideal time for negotiations or resolving any issues! Set your sights on healthier, more fulfilling partnerships.

Aquarius: Oh, Mary!

This month, refine your routines and prioritize your well-being, Aquarius. As Mercury and Jupiter enter Cancer and energize your sixth house of health and daily structure—this is the best time to implement new habits that support both your physical and mental health. The Cancer New Moon is your cosmic reset!

Pisces: English

You're feeling light and airy this month, Pisces. As Mercury and Jupiter move into Cancer in your fifth house of romance, you're feeling more expressive and inspired. Whether through love, art, or play—find a way to connect with your passion and love of beauty.

OY: A New True Musical, based on the life of businesswoman and inventor Joy Mangano, is set to begin previews Off-Broadway at the Laura Pels Theatre June 21, prior to opening July 20. It stars Tony nominee Betsy Wolfe (& Juliet) as Mangano, the inventor of the Miracle Mop who created a business empire through television sales—while navigating being a single mother. A film of Mangano's life starring Jennifer Lawrence, aptly titled Joy, was released in 2015.

"I've been involved since, I want to say, 2019?" Wolfe recalls, thinking back to the very first time the musical was pitched to her via email. "I watched the film and I knew, immediately, that I wanted to tell this story. What she did was incredible, but the time at which she did what she did is what really, really intrigued me. What she was up against...I see so many similarities between Joy and myself. I didn't even understand them then, back in 2019. But now that I have a daughter, I have to be honest, I just understand [Joy] and her willpower, her fight and her drive, so much more... I know what it means to be a mother, and the lengths you will go to take care of your child."

Directed by Lorin Latarro, *Joy* features a book by Tony winner Ken Davenport and

music and lyrics by Tony nominee AnnMarie Milazzo. The musical is adapted from Mangano's memoir, *Inventing Joy: Dare to Build a Brave and Creative Life.* It played a world premiere engagement at New Jersey's George Street Playhouse in 2022. This new version will run until August 17.

"The last workshop we did was when I put together that she invented the Miracle Mop in 1990. She was 35 years old. That was the exact same [age] when I started my business," Wolfe says, referring to her coaching service.

"I think people forget that this story is not about a mop. I mean, the mop is how we all know her, and it is what put her on the map—but Joy was able to change her life because she had this ability to bet on herself time and time again, when every single person in her orbit said no...It was the '90s, when men were the ones that were getting to live out these things, and women were, at best, left to have stifled dreams. Joy is one of those women who paved the way for me to be able to do what I do. She cleared the way."

Get a glimpse of the new musical as Wolfe performs the song "The Shape of Things." Scan the QR code to see the music video.



SCREEN STEALERS

THE THEATRE LOVERS' GUIDE TO FILM AND TELEVISION THIS MONTH





PBS IS OFFERING AN EMBARRASSMENT OF RICHES

this season to theatre fans. The WNET Group—home to New York PBS stations THIRTEEN and WLIW; New Jersey's statewide public television network NJ PBS; arts and culture media provider ALL ARTS; and Long Island's only NPR station WLIW-FM—presents Broadway and Beyond, a collection of must-see theatre programming, all available to stream.

The jewel in that programming crown is Great Performances, a collection of filmed live shows from Broadway and the West End. You can stream the Tony-nominated revival of David Henry Hwang's Yellow Face, about a playwright who accidentally casts a white actor to play an Asian character in his play—hilarity ensues. It stars Daniel Dae Kim and Francis Jue, both of whom were Tony-nominated for their performances. Or if musicals are more your thing, the Tony-nominated musical Girl From the North Country, featuring the music of Bob Dylan, is also finally available to watch. Plus, see shows from across the pond with the West End productions of Next to Normal, starring Caissie Levy, and *Kiss Me, Kate*, starring Stephanie J. Block. All of these titles can be streamed on PBS.org until June 30.

On AllArts.org, watch a new documentary about the renovation and reopening of the massive Palace Theatre. Playing the Palace features insight from feature interviews with Bernadette Peters, Joel Grev, Heather Headley, Ben Platt, and Ethan Slater, among others. Then, turn around and watch House Seats: Mandy Gonzalez in Concert. The Broadway star (and Norma Desmond alternate in Sunset Blvd.) sings a range of songs from her career, including "Breathe" from In the Heights, "Satisfied" from Hamilton, and "Total Eclipse of the Heart" from Dance of the Vampires. Season four of the talk show Broadway Sandwich is also available to stream now. Garen Scribner interviews theatre stars who discuss how they make it work as artists. The season includes Tony-winner John Gallagher, Jr. (Swept Away), and stars from Titaníque, The Great Gatsby, Death Becomes Her, and Little Shop of Horrors.

Learn about all these programs and more at thirteen.org/Broadway.

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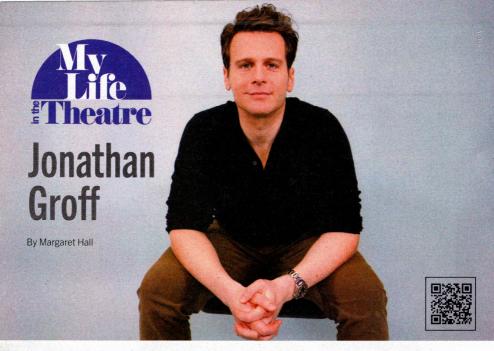
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WHEN INDIVIDUALS SET THEIR SIGHTS ON A

career in the arts, they have two very important decisions to make. One: What is the most important value in their life? Two: How far are they willing to go in pursuit of their passion?

For 2024 Tony winner Jonathan Groff, now back on Broadway in *Just in Time* at Circle in the Square Theatre, the answers to both questions are intertwined. Groff has devoted his life to the ephemeral connection between an artist and the audience, pouring himself into his work as a way of unlocking his soul for everyone, including himself, to see.

His supremely open performance style first blossomed at the age of 21. "I went to an open call," Groff shares, his smile easy as he brushes his fingers over the cover of a *Spring Awakening* Playbill. "I remember this feeling when I was auditioning for the show, like I wasn't a good enough singer... I remember calling my dad the night before the final callback, and saying to him, 'I can't quite play this role yet, but I know if they give me the chance, I could get there."

Thankfully, his conviction proved true. Spring Awakening launched Groff into the upper echelon of millennial musical theatre stars. It isn't hard to see why. There is no more precise word to describe Groff than sincere. Yes, there is his endearing charm, his unflinching work ethic, and his instantly recognizable tenor—but it is that core nugget of goodness that is his calling card. Growing up in rural Pennsylvania, Groff's love for musical theatre was sparked by the tender songs of Howard Ashman, William Finn, Stephen Sondheim, and Jeanine Tesori.

Now in *Just in Time*, for which he is Tony-nominated again, he is revealing yet another layer of his soul. He may be playing Bobby Darin, but the show is also allowing audiences to get to know Groff the actor on an even more intimate level. "The first preview, when I came down the elevator after singing 'Mack the Knife' for the first time, I just lost it. I was just *weeping*, because this is such a gift. I say in the show, 'The audience is the only relationship he was any good at. And honestly, same,'" Groff laughs. "To feel that connection to the crowd, to feel them there and to feel them enjoying it is such a spiritual experience for me."

To see Groff reflect on *Merrily We Roll Along* and how some harsh reviews inspired his performance on *Glee*, scan the QR code above or visit **Playbill.com/My-Life-in-the-Theatre.**

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Richard O'Brien: 50 Years of Rocky Horror

By Margaret Hall

The Rocky Horror Show remains searingly relevant in today's cultural landscape. But its journey hasn't been smooth, as seen in a new, endearingly personal documentary called Strange Journey: The Story of Rocky Horror. The doc is directed by Linus O'Brien (son of Rocky Horror's originating supernova Richard O'Brien), and features intimate archival recordings from Rocky Horror history, from its earliest whispers to its most raucous fan events. The documentary premiered at South by Southwest in March, around the same time that it was announced a revival of Rocky Horror will come to Studio 54 on Broadway next spring.

"Being a transgender human being myself, it was very cathartic [writing Rocky Horror]," muses Richard O'Brien. "I ended up getting my own voice through it. I was indulging myself, pleasing myself, and nobody else. Nobody was looking over my shoulder, nobody was telling me what to do."

O'Brien found his footing in musical theatre in the early 1970s, performing in *Hair* and *Jesus Christ Superstar* in the West End. But *Rocky Horror* combined all his favorite things: the stylistic overtones of B horror movies, the imagination of science fiction, the mystique of glam rock, the

attraction of early bodybuilding culture, and the petulant individualism of 1950s rock 'n' roll. The stage show, which premiered on the West End in 1973, soon time-warped to the States, with its Broadway run and film adaptation happening in the same year: 1975.

It is to *Rocky Horror*'s credit that much of the show's content remains boundary pushing. The "transsexual" Dr. Frank-N-Furter and his dizzying world of hedonism is a gleaming light to which untold swaths of LGBTQIA+ individuals have flocked to find community in one another.

As the gueer community in the United States faces repressive laws from the current authoritarian-leaning government, Richard has a sermon of support to offer to those feeling suffocated by conservative pressures to conform. "It is time to get angry and fight back with vigor. Fight for decency. Fight for civility. Fight for kindness. This can be soul destroying, but you mustn't give up, and you must use your voice. If you're a young person who wants to write theatre, speak out. The theatre of tomorrow speaks to the position you are in today. Maybe out of this adversity, some fine stuff will come. But we mustn't give up. We mustn't give up. We mustn't give up."

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egend has it that hidden in the land of Brooklyn exists a place called *Fagtasia*.

Its creator is trans drag royalty... but you may call her Baby Love. Her superpower is an infectious concoction of "[being] fat, beautiful, cunty, funny, and fierce."

Fagtasia is a drag parody show (playing regularly at 3 Dollar Bill) that reimagines Broadway classics and cult favorites with a queer twist. As Love explains: "The point of me rewriting them is to queer the canon, inject this level of queer storytelling into characters that we love, and making them something totally different and new that have some newer lessons to teach people."

Love writes, directs, produces, and stars in each production alongside an entirely queer cast. Previous parodies include Hairspray (Hairslay), Phantom of the Opera (Tran-tom of the Opera), Wicked (Wickedt), and Chicago (She-cago). You might even spot some starry guests in the crowd. During Fagtasia's soldout Wickedt, Bowen Yang FaceTimed Ariana Grande. Love is just as much a certified nerd as she is a theatre geek; last year, she was commissioned by HBO to create a Fagtasia production recapping the first season of House of the Dragon.

Since its official launch in 2022, Fagtasia has become a creative hub for queer artists,

designers, performers, and technicians. "I very much view myself as the Miss Piggy of the drag theatre sphere, because she was a pig playing these iconic roles, right? That's how I feel," proclaims Love on casting herself and other trans-femmes in roles that they wouldn't otherwise be offered in traditional Broadway spaces. Beloved characters are given trans or non-binary arcs and relationships. These fresh portrayals challenge norms and expand the possibilities of who can occupy these roles.

In an industry often dominated by cis men, *Fagtasia* is a uniquely femme-forward troupe committed to uplifting trans women. "I definitely have an affinity for trans women," says Love, "and putting them in the front of these productions and spaces and trying to instill confidence, as well as life lessons or just support in various ways."

The road to Fagtasia is not without bumps and hurdles, but Love continues to defy each challenge knowing the resulting impact and joy far outweighs any hardship. Says Love: "If you're really passionate about something, you need to work really hard at it, because at a certain point the love will fade away, because it's going to be so hard...You have to have faith that you're gonna create something wonderful at the end."



JOHNNY OLEKSINSKI. NEW YORK POST



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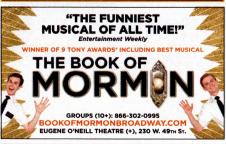
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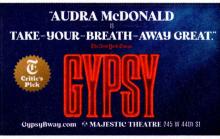










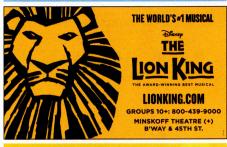
















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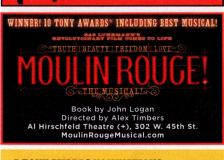
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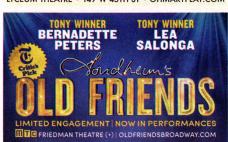














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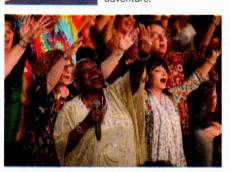




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*Exclusive programming and events are subject to change and are not limited to the above items. Talent subject to change.



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ON THE TOWN:

DINING AND DRINKS



BAIRES GRILL

ARGENTINIAN BISTRO

350 W 50th St (bet. 8th & 9th St.)

After establishing seven successful locations in Miami and after delighting meat lovers for 25 years, we are thrilled to announce the grand opening of our first location in New York. Get ready to indulge in a gastronomic journey like no other!! From grilled steaks to flavorful pastas, signature dishes, tempting desserts, we are dedicated to offering you a taste of the best that Argentine cuisine has to offer and more. Monday to Friday enjoy our Happy Hour from 4pm to 7pm. On Monday 50% off on our extensive selection of wines. Offering Daily Pre-Theatre and PostTheatre Dining from 12pm to 12 am. (212) 884 1355 Visit our website for reservations, menus and other promotions www.bairesgrill.com

BONITO 47 Kosher Restaurant

114 W. 47th St. (Bet. 6th & 7th Ave)

Immerse yourself in the heart of the Theatre District at Bonito 47. Experience a full service Restaurant and Bar serving USDA prime aged steaks and the highest quality sushi with fish flown in from the famed Tsukiji fish market in Tokyo. Expertly executed and globally inspired menu created from the finest seasonal ingredients by Chef Joshua Kessler and his team of culinarians. Trendy bar-lounge offers an assortment of Wines, Beers and Craft Cocktails. Private Dining Available. Scan QR Code for daily playbill promotion. Visit website for Menus and Hours. www.bonitonyc.com 212-209-8822. Kosher Supervision via ①.

CIRCO LATIN CUISINE

Ascend to the second and third levels of 1604 Broadway, New York NY 10019 to immerse yourself in the enchanting world of Circo. Here, dining transcends mere sustenance and transforms into an unforgettable theatrical experience. Against the backdrop of live artistic performances and pulsating Latin beats, every dish tells a story of heritage and artistry. Don't forget to show your playbill for a complimentary dessert or cocktail with purchases



ON THE TOWN:

DINING AND DRINKS



GLASS HOUSE TAVERN

AMERICAN

252 W. 47th St. (bet. Broadway & 8th Ave.)

A longtime standout in theater district offering contemporary American prix fixe and a la carte menus, with a focus on fresh seasonal ingredients. Craft cocktails are the highlight at the bustling bar, which has ample seating and a wonderful bar menu. There's always a great post-show buzz at the bar and they'll even seat you upstairs for a quiet drink after the show! Whether you're looking for a quick bite before a show or a delicious meal after, our menu features a range of options to suit your taste. Discounted Parking I Mon-Tues-Thurs 3:00pm to midnight, Wed 11:00am to midnight, Friday 3:00pm to 1:00am, Brunch Sat & Sun 10:00am - 3:00pm, Sat 10:00am - 1:00am, Sun 10:00am to midnight | glass-housetavern.com | 212-730-4800



HAVANA CENTRAL CUBAN

151 W. 46th St. (bet. 6th & 7th Ave.)

Take a Cuban vacation in the middle of Times Square! Havana Central serves home-cooked Cuban food in a lively setting in the heart of New York. Step into this spacious 1950s inspired eatery, where the Latin music is always bumping, for a mojito, some ropa vieja, and flan. Weekdays from 4pm—7pm enjoy Happy Hour drink specials and 1/2 price empanadas at the bar with purchase of a drink! (rules apply) Great for large groups, dates or a girls night out! Celebrating a birthday? We've got a free flan and fedora waiting for you! 212-398-7440, havanacentral.com

KASHKAVAL GARDEN MEDITERRANEAN, FONDUE & WINE BAR

852 9th Ave. (between 55th & 56th Streets)

Serving Broadway since 2004, Kashkaval Garden offers Mediterranean-inspired small plates and skewers, a diverse and affordable wine list, creative craft cocktails and fondues to guests looking for a delicious meal, a great drink, and a cozy atmosphere. Located steps from the theatre district, Kashkaval features happy hour Sunday - Friday until 6pm and all day at the bar, with \$7 wines and well drinks as well as half-priced tapas. Join us after the show for our "After Theatre Exclusive" and enjoy 2 for 1 on drinks or a complimentary dessert with purchase by showing same day tickets and your Playbill to your server. For our theatre industry friends, show your union card to enjoy 10% off anytime. Reservations are available via Resy or 212-245-1758. The friendliest staff in Hell's Kitchen looks forward to serving you!



LE TOUT VA BIEN

FRENCH BISTRO

311 W. 51St. (bet. 8th & 9th Ave.) Welcome to Le Tout Va Bien, a Charming French Bistro nestled in the heart of NYC over seven decades. Our menu features a curated selection of classic dishes, from escargots and coq au vin to boeuf bourguignon and crème brulée. Each dish is crafted with the finest ingredients, imported local, ensuring an authentic and unforgettable dining experience promising to delight your palate. Mon. To Fri. 4:00pm — 11:00pm. Sat 12:00pm — 11:00pm. Sunday 12:00pm to 10:00pm. 212-265-0190 Letoutvabien.nyc

PALMA VERDE ALL DAY BREAKFAST

Journey to the fourth floor of 1604 Broadway, New York, NY 10019 and discover Palma Verde, an oasis of refined dining and relaxation. From sunrise breakfasts to sunset dinners, indulge in a culinary voyage that seamlessly melds with the vibrant energy of a weekend nightclub. Whether



you're seeking a tranquil retreat or a sophisticated dining experience, Palma Verde promises to delight discerning palates at any hour of the day. Featuring a daily happy hour and pre & post theater dinner specials. Don't forget to show your playbill for a complimentary dessert or cocktail with purchases









PLANET HOLLYWOOD

136 W. 42nd St. (bet. 6th Ave. & Bway) Experience high-energy dining at Planet Hollywood, where interactive screens, dazzling lights and cutting-edge technology bring the magic of Hollywood to life. Enjoy classic American favorites, from juicy burgers to indulgent desserts, all in an engaging, technology-driven atmosphere. Steps from Broadway theaters and NYC's top attractions, it's the perfect spot for lunch, dinner or cocktails with a blockbuster twist. Lights, camera, action—your table is waiting!

L & D 212-333-7827 planethollywoodnyc.com

- a - 212 dod / d2/ plantanon/wood

ROSIE O'GRADY'S

STEAK & SEAFOOD RESTAURANT

148 W. 51St (bet. 6th & 7th Ave.) A Midtown favorite since 1974, offers a legendary dining experience in one of New York's newest and most modern spaces. Open daily, Rosie's is the perfect spot to grab a drink or enjoy a delicious meal before or after the theater. Our menu features classic favorites to satisfy every taste, from fresh Crabcakes, Shrimp Cocktail, and freshly shucked Oysters, to hearty entrees like 14 oz NY Sirloin, Grilled Salmon, and comforting Irish dishes like Fish & Chips and Shepherd's Pie. We also offer a variety of sandwiches. burgers, salads, and bar favorites to pair with your favorite cocktail or beer. With friendly service and a welcoming atmosphere. Rosie O'Grady's has been a beloved Midtown institution for over 50 years. Open daily: Monday - Sunday 11am-12 midnight, Bar open until 2 AM every day. 212-582-2975 www.rosieogradys.com

SAAR INDIAN CUISINE & BAR

MODERN INDIAN

241 W. 51ST (bet. Broadway & 8th Ave.)

Nestled in the center of Times Square, Saar Indian Bistro stands as New York's premier Indian dining destination. Our specially curated cocktails serve as the gateway to a perfect evening, complemented by the most authentic and seasoned Indian cuisine. Perfected by our Michelin-starred Chef Hemant Mathur, renowned as one of the nation's top Tandoor masters, our menu features a delectable array of dishes, from classic Butter Chicken to savory Punjabi Samosas and the flavorful Lamb Rogan Josh.

Indulge in our cocktails and mocktails during Happy Hour, held every day from 4 pm to 6:30 pm. Gather your friends for a delightful evening. | Discounted parking | www.saarnyc.com

646-609-2142

UTSAV INDIAN INDO CHINESE & BENGALI CUISINE

1185 6th Ave. (46th St., btw. 6th-7th Aves.).

Bi-level restaurant on skywalk between two buildings overlooking open air plaza. Bar & lounge on the lower level, spacious dining room upstairs with floor-to-ceiling windows. Proudly Woman-owned and run, serving NYC with Indian cuisine for 25 years. Indo Chinese & Bengali menu recently introduced brings new flavors to Times Square/Theater District for the first time. Lunch special \$24.95. Present this Playbill to enjoy a complimentary dessert with the purchase of any entrée. Happy Hour 5-7pm daily. utsavny.com 212-575-2525



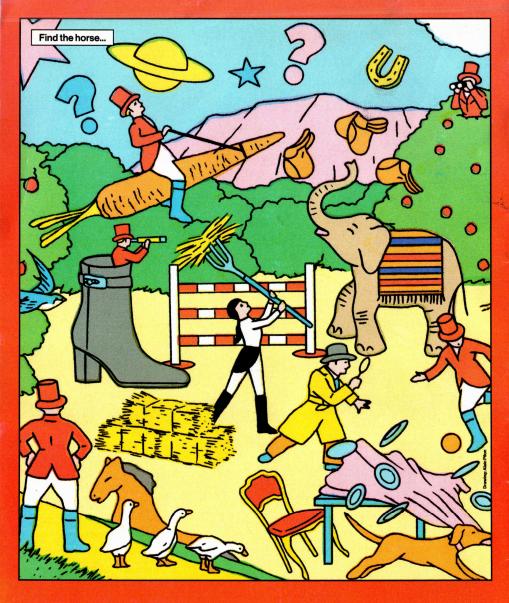


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